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pas moins d'avis qu'on doit compléter la loi pour *b* (non initial) + *consonne* en constatant que dans le groupe *bn*, *b* ne s'amuit pas comme le donnent à entendre toutes les grammaires historiques françaises, mais qu'il persiste par le passage de *bn* à *bl* ou *br*.

Comme *sappinus*, selon Forcellini, paraît avoir désigné originairement non une espèce d'arbres, mais les gros bois de construction tirés de la partie inférieure du tronc de plusieurs espèces d'arbres, l'étymologie que je propose pour *sablère* n'en est que plus assurée.

Litré donne encore au mot *sablère* la définition suivante qui ne se trouve point dans le *Dictionnaire Général*: "Bateau jaugeant au moins cinq tonneaux sur le canal du Midi." Je constate dans Litré et dans Larousse que *sapinière*, *sapine* et *sapinette* désignent aussi des sortes de bateaux. *Sablère* dans ce sens aussi, vient encore bien probablement de \*SAPPINARIA; du moins je ne trouve pas qu'on ait appelé ces bateaux de ce nom parce qu'ils servent à transporter le sable.

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#### SCOTT'S *IVANHOE* AND SYDNEY'S *ARCADIA*.

Attention has never been called, I believe, to the correspondences between Scott's *Ivanhoe* and Sydney's *Arcadia*. That there are correspondences which are neither slight nor casual, will appear from a comparison of the two works. The broad fact that both romances deal largely with chivalry of course renders probable some general resemblances. Another common general feature of the two works is that, with chivalry, scenes of pastoral life are combined. This is a less conspicuous element in the later romance, but it is there, in the famous first scene, for example, and elsewhere. Again, the scenes of outlawry and the general state of society correspond: Sherwood Forest and *Arcadia* are strikingly similar. If, then, we compare these works, we shall find that in the main action of each there are three chief moments: the tournaments, the capture and imprisonment of the heroines and hero, and the

siege. Let us note the agreeing circumstances in regard to each.

I. THE TOURNAMENTS: (Ar. I, 16 seqq.; Iv. 8 seqq.)—<sup>1</sup>

Each is of two days' continuance. In the *Arcadia*, Pyrocles enters disguised in rusty poorness of apparel the second day, after the overthrow of many Arcadian knights. The spectators have already measured his length on the earth when he rides up and strikes the shield of the challenger (I, 17. 5).

Ivanhoe enters after the day seems lost to the Saxons. He is splendidly apparelled, but is disguised, and his shield bears a device and word signifying "Disinherited." He rides straight up and strikes the shield of the challenger until it rings again. In both combats the challenger is unhorsed by the breaking of his saddle girth (Ar. I, 17. 7; Iv. 8. 86). In each story there is a Black Knight, although the parts played are different. In the *Arcadia*, the Black Knight smites the shield of the challenger just an instant after Pyrocles, and therefore misses his opportunity to fight (17. 5). In the later story, the Black Knight assists Ivanhoe when the odds are against him (12. 126).

Each tournament is followed by miscellaneous sports and contests. (Ar. I, 19; Iv. 13. 134). Corresponding to the Eclogues in the earlier work are the ballads in the later (17. 169, 171). Before leaving this topic, the horsemanship of Ivanhoe (8. 84; 9. 91) should be compared with that of Sidney's second hero, Musidorus, II, 5. 3.

II. THE CAPTURE AND IMPRISONMENT: (Ar. III, 2 seqq.; Iv. 19 seqq.)—

In the *Arcadia*, the two heroines, Philoclea and Pamela, and the hero, Pyrocles, are taken captive at a rural festival in the woods and are lodged in Cecropia's castle. The design of the captor is to make one of the young ladies the wife of Amphialus, Cecropia's son (III, 2). In *Ivanhoe*, the two heroines together with the hero of the story and others are taken captive and lodged in the castle of Front de Boeuf, who has designs upon Rebecca and Ivanhoe (19). Compare the separation and

<sup>1</sup> References are to Cross's *Ivanhoe* (Scribner's) by chapter and page; and to Sommer's *Arcadia*, facsimile reprint (London, 1901) by book, chapter, and paragraph.

disposal of the captives : Ar. III, 2. 5 and 21. 4 ; Iv. 21. 201 seq.

The ordeals of the heroines are similar in the two stories. In the *Arcadia*, Amphialus goes to the chamber of Philoclea and woos her to become his wife (III, 3. 1 seqq.). Note how he has bedecked himself with the most costly apparel : a garment of "black velvet richly embroidered with great pearle," and "about his necke he ware a brode and gorgeous coller." In *Ivanhoe*, De Bracy enters Rowena's chamber and offers to make her his wife (23. 218 seqq.). He has "decorated his person with all the foppery of the times." He wears "a richly furred cloak," and his girdle is "embroidered and embossed with gold work."

Each suitor is the captive of his prisoner (Ar. III, 6. 6 ; Iv. 23. 219). The imprisonment in each case is gallantly ascribed to the beauty of the prisoner.

Amphialus says : "It is you your selfe, that imprisons your selfe : it is your beautie which makes these castle-walls embrace you (3. 5). De Bracy says : "To thyself, fair maid, to thine own charms be ascribed whatever I have done which passed the respect due to her whom I have chosen queen of my heart and loadstar of my eyes" (219).

The scene of gallantry and comparative honorableness only prepares in each instance for the scene of lawless passion. In the *Arcadia* (III, 26. 7), Anaxius, of might and terror in arms like Brian de Bois-Guilbert, seeks to win Pamela to be his paramour : "And withall, going to Pamela, and offering to take her by the chin, 'And as for you, Minion (said he) yeeld but gently to my will,'" etc. Whereupon Pamela thus rebuffs him : "Proud beast," etc. In *Ivanhoe* (24. 227), the sybil had exclaimed : "Thy life, Minion : what would thy life pleasure them?" This prepares for the scene in which Brian de Bois-Guilbert makes his dishonorable proposals (230 seqq.).

III. THE SIEGE : Ar. III, 7 seqq. ; Iv. 29 seqq.).

In each story a Black Knight leads the besiegers and distinguishes himself for prowess in arms. Ar. III, 8. 4 : "Into the presse comes . . . a Knight in armor as darke as blacknes coulde make it, followed by none, and adorned by nothing . . . But vertue quickly made him knowne."

Iv. 29. 289 : "'A Knight, clad in sable armor, is the most conspicuous,' said the Jewess ; 'he . . . seems to assume the direction of all around him.'"

Scott's Black Knight is afterwards recognized to be Richard Cœur-de-Lion, and Sidney's proves to be his second hero, Musidorus, the friend of Pyrocles and lover of Pamela (Ar. III, 18. 10).

*Minor Circumstances of the Sieges* :—1. Compare the challenges (Ar. III, 13. 2 and 6 ; Iv. 25. 239 and 243). The ludicrous element is possessed in common by them, although the purport of the two is different.

2. Within each castle is a friend of the besiegers, in each instance a woman : Artesia in Cecropia's (III, 14) and Ulrica in Front de Boeuf's.

3. Compare the ludicrous combat between Clinias and Dametas (Ar. III, 13), and that between Gurth and the miller (Iv. 11). Each is a comic interlude introduced in accordance with the same principles of art. Two other incidents related in each story remain to be noticed. The first is an act of knightly courtesy. In Scott's romance the incident of *Ivanhoe's* refusal to take advantage, in the lists, when his opponent's horse, by rearing and plunging, disturbed the rider's aim, will be recalled. *Ivanhoe* wheeled his horse, and having ridden back to his own end, gave his antagonist the chance of a second encounter (8. 87). In the *Arcadia* (III, 16. 4) : "But when his staffe was in his rest, comming down to meet with the Knight, now verie neere him, he perceyved the Knight had mist his rest : wherefore the curteous Amphialus woulde not let his Launce descende," etc.

The second incident is the resuscitation of characters at the convenience of the writer. This is no infrequent device of the Greek romances, whence Sidney borrowed it. It occurs some three or four times in the *Arcadia* : II, 8. 10 ; 9. 1 ; III, 21. 4, and 22. 5 : explanation of the last, 23 (erroneously written 17), 3. Compare also II, 3. 5. The celebrated bringing to life again of Athelstane might well have been suggested by Sidney's examples.

IV. MISCELLANEOUS POINTS.—*Ivanhoe* opens with the scene of the swine-herd Gurth and the clown Wamba : the *Arcadia* opens with the scene of the two shepherds, Strephon and Claius. That is, both openings are pastoral.

Of the heroes, in the *Arcadia*, Musidorus, who is heir to the throne of Thessalia and Pyrocles, his cousin and friend, heir of the throne of Macedon, have filled Asia with the renown of their unexampled valor. In *Ivanhoe*, the Asiatic exploits of Richard, heir to the throne of England, and Ivanhoe, his friend and heir of Rutherford Grange, form a similar background for the real action of the story.

In each work the counterpart of the chivalry of the heroes is the chastity of the heroines.

Disguises and recognitions are notable features of both works. In the earlier romance Pyrocles can have opportunity to woo Philoclea only by disguising himself; and in disguise he enters the tourney. Ivanhoe only by the favor of his disguise gets an interview with Rowena, and in disguise he tilts in the lists at Ashby. Other disguises and consequent recognitions occur in both stories.

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## VARIOUS NOTES.

CARLYLE, *SARTOR RESARTUS* 2. 9.

One of Carlyle's memorable passages is this (*Sartor Resartus* 2. 9, ed. MacMechan, p. 173): 'The Fraction of Life can be increased in value not so much by increasing your Numerator as by lessening your Denominator. Nay, unless my Algebra deceive me, Unity itself divided by Zero will give Infinity. Make thy claim of wages a zero, then; thou hast the world under thy feet. Well did the Wisest of our time write: "It is only with Renunciation (*Entsagen*) that Life, properly speaking, can be said to begin."'

It is rather surprising to find that this is a doctrine, not of the Stoics, but of Epicurus himself. Seneca says (*Ep.* 21. 7): "'Si vis," inquit [Epicurus], "Pythoclea divitem facere, non pecuniæ adjiciendum, sed cupiditati detrahendum est." To the same effect Stobæus, *Flor.* 17. 37: 'Ἐπικούρου ἐρωτηθεὶς πῶς ἂν τις πλουτήσκειν; 'οὐ τοῖς οὐσι προστιθεὶς' ἔφη 'τῆς δὲ χρείας τὰ πολλὰ περιτέμνων.' And so *Flor.* 17. 24, where the saying is again

ascribed to Epicurus: Εἰ βούλει πλούσιόν τινα ποιῆσαι, μὴ χρήμασιν προστίθει, τῆς δὲ ἐπιθυμίας ἀφαίρει. A somewhat similar saying is attributed to Socrates (*Flor.* 17. 30).

In Regnard's *Le Joueur* (1696), Act 5, Sc. 13, the valet, Hector, reading to his master from Seneca, 'Chapitre six. Du mépris des richesses,' concludes:

'C'est posséder les biens que savoir s'en passer.'  
Que ce mot est bien dit! et que c'est bien penser!  
Ce Sénèque, monsieur, est un excellent homme.

King, *Class. and For. Quot.*, No. 299, adds, from Vigée's *Épître à Ducis sur les Avantages de la Médiocrité*:

Je suis riche du bien dont je sais me passer.

CHAUCER, *PARL. FOULES* 353.

In confirmation of my view with regard to *foules*, published in *Mod. Lang. Notes* for April, 1906, Dr. A. E. H. Swaen, of the University of Groningen, calls my attention to the fact that in the Wright-Wülcker *Vocabularies*, *bēo* occurs with the names of birds in the following places: 261. 9; 318. 34; 543. 7, the first time in a section headed *De Avibus*.

BEOWULF 1408 ff.

In *Mod. Lang. Notes* 17. 209-10 (418-9) I called attention to the parallel between *Beow.* 1408 ff. and Seneca, *Herc. Fur.* 762-3. To the latter passage I now wish to add certain others. A handy translation is that of Miss Harris (*The Tragedies of Seneca*, Henry Frowde, 1904). The first is Seneca, *Œd.* 530-547:

Est procul ab urbe lucus ilicibus niger,  
Dircæa circa vallis irriguæ loca.  
Cupressus altis exserens silvis caput  
Virente semper alligat trunco nemus;  
Curvosque tendit quercus et putres situ  
Annosa ramos. Hujus abruptit latus  
Edax vetustas; illa jam fessa cadens  
Radice, fulta pendet aliena trabe.  
Amara baccas laurus, et tilix leves,  
Et Paphia myrtus, et per immensum mare  
Motura remos alnus, et Phœbo obvia,  
Enode Zephyrus pinis opponens latus.